# JAPANESE PRINTS

FROM

# Several Private Sources

Including Prints, the Property of Dr. O. N. Orlow,
Sold by Order of Marshal Charles Jacobs

SALE BY AUCTION

## Tuesday Evening, March 13, 1923

At 8 O'clock

THE WALPOLE GALLERIES

12 West 48th Street New York, N. Y.

*Telephone*: *Bryant* 4140

View from March 8 No. 271 Sale March 13, 1923

# JAPANESE PRINTS

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FOUR ALBUM SERIES BY HIROSHIGE: Upright Tokaido, 36 Views, 60 Provinces, Half-block Tokaido.

FINE SNOW PRINTS: Iki, Murotsu, Kameido, Seki, Ishiyakushi, Sano, Fukagawa, Atagoshita, Fujikawa, Susaki, etc.

FINE LANDSCAPES: Shono, Karuizawa, Tsuchiyama, Temma Lantern Festival, Izumo Mist, Kai Monkey Bridge, Sushimi Rainbow, Suijin Cherry Blossoms, Fuji at Inume, Senju, Ushibori, Umesawa, Hida Bridge, etc.

FINE FIGURE PRINTS: By Koriusai, Utamaro, Kikumaro, Kiyonaga, Harunobu, Toyokuni, Yeizan, Yeishi, Kuniyoshi, Shunsho.

FAN MOUNTS—SURIMONO—BIRD AND FLOWER PRINTS.

Sale by Auction
Tuesday Evening, March 13, 1923, at 8 o'clock

THE WALPOLE GALLERIES
12 West 48th Street New York, N. Y.
*Telephone Bryant* 4140

| Lot | First Word of Title | Bid | | Bought at | Sold for | | Remarks |
|---|---|---|---|---|---|---|---|
| (*To be filled by the Bidder*) | | | | (*To be filled by The Walpole Galleries*) | | | |
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# To the Walpole Galleries

## 12 West 48th Street, New York

Please buy for me at your Auction Sale No. ..... on.....19.. the following lots at not exceeding the prices named, which are *so much per Lot.*

These Bids are subject to Conditions of Sale printed in the Catalogue of this sale.

Name .....

Address .....

Shipping Directions .....

| Lot | First Word of Title | Bid | | Bought at | | Sold for | | Remarks |
|---|---|---|---|---|---|---|---|---|
| (*To be filled by the Bidder*) | | | | (*To be filled by The Walpole Galleries*) | | | | |
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Bid on this sheet for one sale only, with *full name and address plainly written. Terms Cash.* References or cash deposit required with orders from strangers.

**(Over)**

# Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

**Priced copies of this catalogue at $2.00 each after the sale.**


THE WALPOLE GALLERIES

LENORE YOUNG TURNBULL EDWARD TURNBULL

12 West 48th Street, New York, N. Y.


This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

# JAPANESE PRINTS

## FROM SEVERAL PRIVATE SOURCES

Including Prints, the Property of Dr. O. N. Orlow,
Sold by Order of Marshal Charles Jacobs

MASANOBU: 1761-1816

1. SHOKI: THE DEMON KILLER: PILLAR PRINT.
Mellowed; in brown frame, no glass.

2. KANAGAWA BAY BY MOONLIGHT.
Margins. Silver grey mount and frame, no glass.

3. FUCHU WITH CRESCENT MOON AND GREY HILLS.
Full margins. Silver grey mat and frame.

HIROSHIGE: 1818-1858.

4. RYOGOKU FESTIVAL NIGHT.
The great piers of the Whistler like bridge black in the twilight, with a fountain rocket bursting above.

5. HIROSHIGE: Crescent Moon; Takata Festival; Canal.
Three framed prints. (3)

6. HARA: The Top Margin Untrimmed.
Returning Pilgrims by Moonlight. Two framed prints. (2)

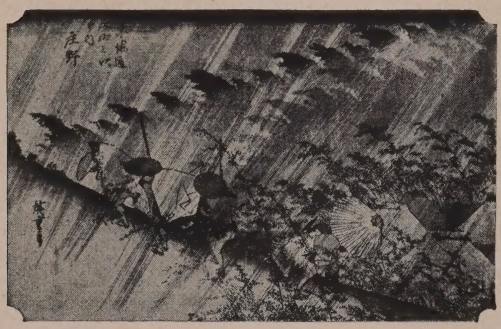
7. WINDY DAY AT YOKKAICHI: A Famous Print.

8. THE DEATH OF MORONAO: Snow Print.
"Story of the Loyal Ronins." With the original border, rubbed.

9. TWO COMPANION MOONLIGHT PRINTS.
Theatre Street, and Kanda from the Yetatsu Tokaido. Both scarce print in good color. (2)

10. TWO PRINTS SHOWING THE RYOGOKU FESTIVAL.
One at twilight, with the ribbon rocket to right, and the other a rare print in fine deep blue, the Falling Rockets reflected in the mist. (2)

11. SHONO RAIN.
Characterized by Happer as the most celebrated storm scene, and the state without the lettering on the umbrella which he illustrated in his catalogue.
(Illustrated)



No. 11

12. KARUIZAWA STATION FROM THE KISOKAIDO.
A noted night scene, with the bonfire which lights it partly and the lantern's flare on the face of the traveller.
One of Hiroshige's great prints in technique. Scarce.
(Illustrated, p. 7)

13. TSUCHIYAMA SPRING SHOWER.
Men in yellow hats and red and green coats in a sharp spring rain. A famous print.
(Illustrated, p. 7)

14. KUNISADA: MAN IN BLUE.
He wears a string of prayer cards round his neck, seen at half length.

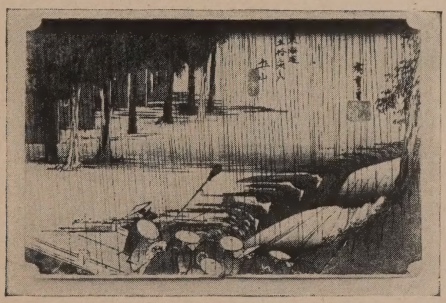
15. TOYOKUNI: THE BLUE COAT.
Man with a friend accompanied by a lady near a blossoming plum tree. His coat of fine blue.

16. HOKUSAI: FUJI AT DAYBREAK FROM ISAWA.
From the "36 Views" of Hokusai, and a scarce subject but timeworn.

No. 12

17. SALT GATHERERS: WITH VIEW OF FUJI.
Rare print, but mellowed, by Hokusai.

18. LADIES BOATING: BY TOYOKUNI.
Time worn; Man in blue by Kuniyoshi; Girl with Clams by Kunisada; and two figures by Kuniyasu. (5)



No. 13

19. KAMEYAMA SNOW BY HIROSHIGE.
Group admiring Plums by moonlight by Hiroshige II. (2)

20. HIROSHIGE.
Girl on a Verandah looking at a horseman on the shore road: Girl carrying a present; and 2 figure prints by Kunisada. (4)

21. KUNIYOSHI: GIRLS ON THE RIVER ROAD.
Two with pretty blue umbrellas.

22. KUNISADA: GIRL CARRYING A CUSHION.
Garden scene in the background, and 3 other broadsheets, figures. (4)

23. DIPTYCH: TWO GIRLS WALKING. TWILIGHT.
The background a clear dark sky with houses, some beginning to be lighted. By Kunisada.

24. MAN NEAR A KAGO: WINDY NIGHT SCENE.
By Kunisada. With four others, various, one an act from the Chushingura. (5)

25. HIROSHIGE II: TEMPLE GUARDIAN: WINTER.
A deep snow at night has caught the trees while still green; the hugh bronze Kylins at the Torii almost obscured with the snow.

26. PAINTING BY HIROSHIGE II: MONKEY BRIDGE.
Woodcutter in the Kiso Mountain. The mist in gold splash. 10 x 7.

27. MAISAKA AND PROMONTORY BY HIROSHIGE.
Four sailboats in the foreground near the guide posts to right. Yellow sky. Margins.

28. HOKUSAI: TRAVELLERS AMUSING THEMSELVES.
Seated on the Verandah of an Inn. Fine color and condition. From the small Tokaido.

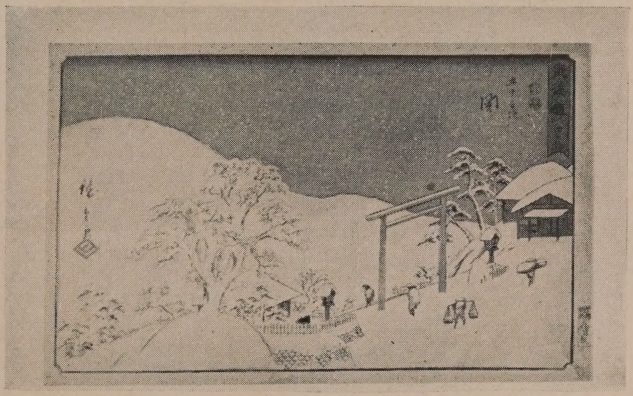
29. THE SHORE PATH: HOKUSAI'S SMALL TOKAIDO.
With travellers admiring the old pine with pendant wistaria. Fine color and condition.

30. TWO WOMEN DRAWING WATER.
River landscape. A fine impression from Hokusai's small Tokaido.

31. THE ROOFS OF YEDO FROM THE BRIDGE. By Hiroshige.
Fuji lifts a snowy peak above grey low hills, a boat under the bridge, and many passers by, coolies pulling a loaded dray, etc.

32. ISHIYAKUSHI SNOW: Yetatsu Tokaido.
Tired horse and rider, with other travellers plodding up the hill in thickly falling snow. Good condition with margins but mellowed.

33. SEKI SNOW FROM THE MARUSEI TOKAIDO.
A dark sky, grey with black sweep across the top, from which heavy snow falls on soft rounded hills, with blue shadows, an orange Torii in the foreground.
An impression of great beauty, a few wormholes filled.
(Illustrated)



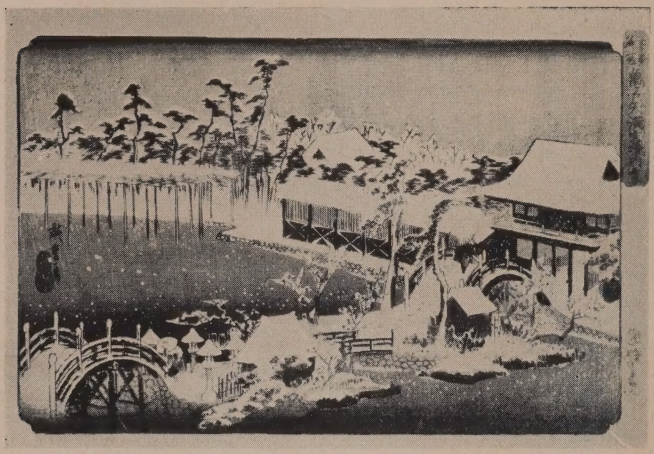
No. 33

34. KAWASAKI: FERRY ON ROGUKO RIVER: Tokaido Series.
An unusually clear impression, showing the man on the raft at the far shore; publisher's seals, SEN KAKUDO HOYEIDO. Fine copy, in the state illustrated in the Happer catalogue. Margins.

35. BRIDGE RIVER AND RISING MOON.
Oblong landscape with the fight of Benkei and the Young Yoshitsune on the Bridge. Superb impression of a night scene and fine color but has had repairs at the fold. Sm. margin.

4.50

36. KAMEIDO TEMPLE GROUNDS IN SNOW.
Yedo Meisho series: A soft impression, with grey snowy sky, and full margins (which are necessary for the text, etc.).
(Illustrated)



No. 36

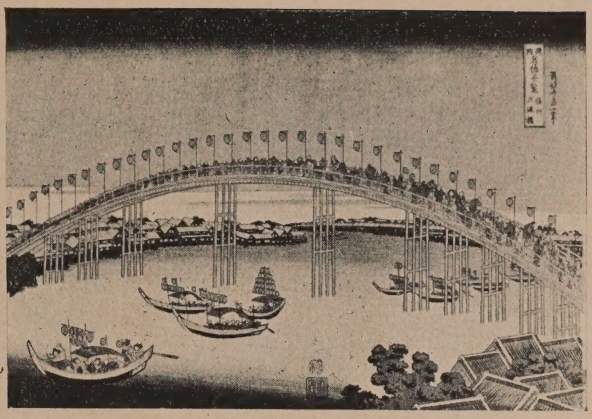
HARUNOBU: 1730-1770.

12. 37. OBLONG CHUBAN PRINT: COURTESAN AND A YOUTH.
She walks slightly ahead toward the stairs; her robe in orange, striped with sepia; the woodwork in orange; and a miniature laughing Geisha seated on his fallen umbrella.

HOKUSAI: 1779-1844.

19. 38. SNOW SCENE: BRIDGE OF BOATS SANO.
De Goncourt No. 2. The swift river has thrown the pontoon into a curve. Fine impression and condition, with the blue in the river so necessarily the controlling tone of the print in splendid color.

26. 39. FESTIVAL OF LANTERNS: TEMMA BRIDGE.
River of fine blue, the yellow bridge on high trestles alive with the stream of pink lanterns held high over the blue procession. Fine color and condition.
(Illustrated, p. 11)



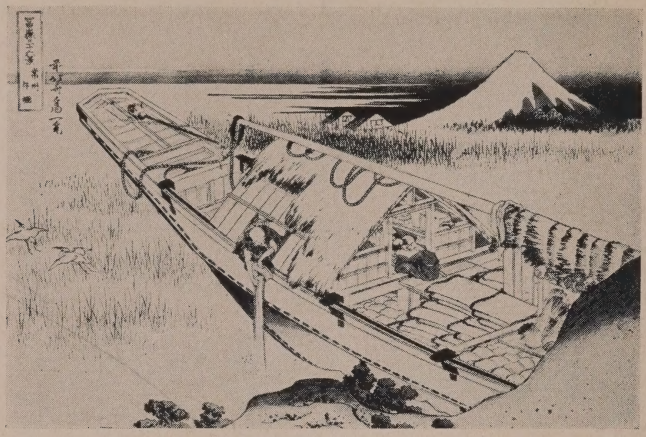
No. 39

40. YOSHIDA VERANDAH: From the "36 Views."
A maid points out Fuji, to travellers, some of whom are too tired to enjoy it.

This and the following nine prints from the "36 Views" are from the Colonna Collection catalogued by Prof. Fenollosa, who says the dates of all are approximately 1835.

41. THE MOUNTAIN PASS OF INUME.
*"The coloring of this print is strong and fine."*—Fenollosa.
Save for a centre fold a very fine print.
(Illustrated)

No. 41



No. 42

42. A BOAT IN THE RIVER GRASS USHIBORI.
A print of fine contrast: the boat in orange tones stands out superbly amid the misty blues and cloudy whites.
(Illustrated)

43. FUJI FROM MINOBUGAWA.
Foaming mountain stream, with Fuji seen through crags. A scarce print but mellowed.

44. FUJI FROM THE GREAT TREE MISHIMA PASS.
Good print, but background mellowed.
(Illustrated)

No. 44

45. RIOGOKU BRIDGE FERRY AND DISTANT BLUE FUJI.
*"Splendid view . . . the line and composition in this print are fine."*—Fenollosa.

46. FUJI FROM SENJU.
Fishermen at the Rice Field Dykes, a traveller and a red horse. Good color and condition except for centre crease.

47. THE BLUE VIEW FROM YENOSHIMA.
Sagami Province, with promontory and old pines directly in the foreground. Good color and fair condition, except for centre crease.

48. VIEW ACROSS LAKE HAKONE: PROVINCE OF SAGAMI.
A very beautiful and lonely view, with pink mist drifting across the lake.

49. UMESAWA, SAGAMI PROVINCE, WITH CRANES.
*"Storks, pine trees and the cone of Fuji. Though this print appears in the regular set of views, it is meant to be of a congratulatory or 'Good Luck' character."*—Fenollosa.
(Illustrated)

No. 49

10. 50. SUSPENSION BRIDGE AT HIDA AND ETCHU.
Rice carriers crossing the dangerous bridge of cordage and bamboo. Fine color and condition, except for slight crease.
(Illustrated)

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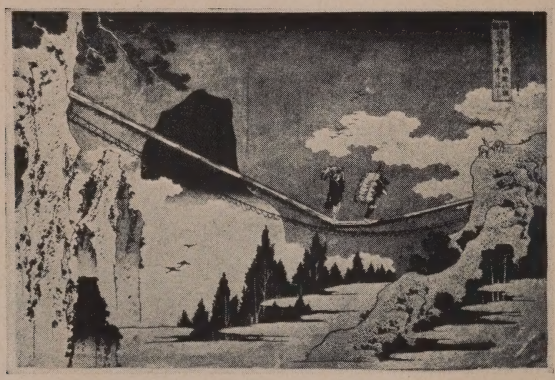
4.50 51. HIROSHIGE: YUI CLIFFS FROM THE TOKAIDO.
A dark printing, and a rather unusual one. Good color, no margins.

2. 52. RARE FAN MOUNT. BY GOSOTEI TOYOKUNI.
Rain on the Iris Pond, with the man crossing a bridge under a large umbrella.



No. 50

1.50 53. RARE FAN MOUNT BY TOYOKUNI.
Night background with rolling clouds in blue and purple and a Samurai and a warrior.

1.50 54. KUNISADA TWIN ROCKS AT ISE.
Rare landscape in beautiful color and fine condition showing three women going to the shore. Signed.

3. 55. THREE JORUJI PLAYERS BY KUNISADA.
They are seated on an orange dais, under maple boughs seen against a striated blue sky. They wear rose-colored Nakabashima over their rich black robes.
Rare print in beautiful color and condition.

56. KUNISADA: LANDSCAPE IN RAIN AT NIGHT.
From the Chushingura, showing the few minutes just before the attack. An unusual subject and beautifully composed; the charm of the soft black and yellow umbrella to left is irresistible. Fine condition and color with margins. Act V.

57. SNOW LANDSCAPE BY KUNISADA.
Torii and Temple Steps, on the River, grey snow filled sky and three travellers on the embankment. Fine condition and color, margins. Signed.

58. SHUNSEN: IRIS GARDEN AND BRIDGE.
With two girls near the stone lantern.

59. SHUNSEN: SCENE FROM THE CHUSHINGURA.
Tonase and her mother on the shore road. Fine color and good condition.

## SHO UN

Modern Color Block Artist of Great Talent

60. RIVER SCENE IN A SNOW STORM.
To the left, two Geisha girls seen at half length under a red-brown umbrella.

## HASUI

Contemporary artist printing from wood blocks in colors, in limited issues.

61. MOONLIGHT AT TSUKUDAJIMA.
Printed in tones of green and pale yellow. Signed.

## SHUMMAN TORIN RINTCHO

62. BENTEN, SENNIN AND FUKUROKUJIN.
They play Go-Ban. Rare combination of three artists, one being the teacher of Hokusai. Signed.

63. THE BRIDGE TOGETSU: BY HOKUSAI.
Called the Reflected Bridge of the Moon. Good color but time worn.

2. 64. RYOGOKU FESTIVAL, NIGHT. BY UTAMARO.
A street of shops with hundreds of figures, river and bridge crowded and a ribbon rocket released into the starry black sky. Signed. Margins rubbed.

1. 65. HIRATSUKA: HIROSHIGE'S HOYEIDO TOKAIDO.
Kakegawa, from the same. (2)

1. 66. HIROSHIGE: MARUSEI TOKAIDO: OKABE.
A mountain scene, great round green and grey hill. Hamamatsu from the First Tokaido. (2)

1.50 67. TWILIGHT AT GOYU: HOYEIDO TOKAIDO.
Women from rival Inns fighting over tired travellers.

## HIROSHIGE AND TOYOKUNI.

1.50 68. JUNKS AT TSUKUDAJIMA.
With lady who arranges lunch on the shore. With Mr. Happer's seal as genuine. Margins. Fine color and condition.

## HIROSHIGE: 1818-1858.

### Four Fine Album Sets.

72.50 69. HIROSHIGE ALBUM WITH THE UPRIGHT 36 VIEWS.
"Fuji San Ju Rok'kei." 36 full size vertical plates and a title with preface and list, laid under corner straps in an Album, Japanese fashion, the prints easily taken out or replaced without harm. The set, in good condition, is not common. The drawings were the last works of Hiroshige completed in 1858 shortly before his death and Mr. Happer says that it contains plates of great excellence.

SNOW PRINTS: Sukiya Gashi.
WAVE PRINTS: Suruga and Hommoku, Kogani Cherry and Miho Beach are also noted prints in the series.

42. 70. HIROSHIGE'S HALF BLOCK TOKAIDO.
Mounted in an Album, bound in old brocade. 56 views, fine early coloring and beautiful condition, attached by corner strapping, not damaging the print in the slightest. (56)

A fine and rare set, although the prints have some wormholes. There are several famous snow scenes in the group, Meguro, Fujikawa, a rain print; Fuji in rosy flush at Hara, etc.

HIROSHIGE—Continued

71. VERTICAL FULL SIZE TOKAIDO SET.

55 plates mounted in an Album, Japanese style, each plate signed, numbered and with seals, with the crest of the publisher, TSUTAYA.

Among the 55 prints by Hiroshige considered by critics as the finest in design are the following:

SNOW PRINTS: Numadzu: Fujikawa.

RAIN PRINTS: Kameyama.

SUMMER: Okabe; Narumi (drying silk); Hara and Yoshiwara (both famous for the majestic views of Fuji); Kuwana junk; Akasaka Crescent Moon, etc.

72. ALBUM WITH VIEWS OF THE 60 ODD PROVINCES.

69 complete vertical full sized plates mounted in a double opening album, with plate of contents. Some of the greatest landscapes of Japanese Art are in this set of Hiroshige. All are trimmed to the margin lines.

THE EARLY IMPRESSIONS HAVE FIVE SEALS on each print as well as signature and title, etc. Among these prints in the first state in this Album are

YAMATO (reprod. by Ficke); Izume, etc. There are also the well known Snow Prints of Iki, Musashi, Haruma; Izumo Mist; Awa Naruto Rapids; Iyo Wild Geese, all of which are well known and famous prints.

KUNISADA: 1807-1864.

73. RIVER SCENE AND SNOWSTORM.

A girl in fresh apple green tied with black and plum, her apron with its pink belt thrown over her head has just left a boat, carrying a tray of sweetmeats, which are also covered with thickly falling snow. Signed, very fine color, and condition, except that lower corner is damaged.

KUNISATO: 1800.

74. A GEISHA IN PLUM COLOR AND BLUE.

Walking with hands folded in her thick robes on a winter day. Signed. Good color and condition except that corners at the top are worn.

## KIKUMARO OR TSUKIMARO

The best pupil of Utamaro, worked from 1789

75. SHOPPING STREET WITH FOUR FIGURES.

A print notable for the fine use of deep rich black. A man in green with red check haori; a deep black kerchief round his neck walking with a lady in purple, which is tied with soft pink, yellow and black. Close behind them walk a maid with a black samisen box, and a tall girl whose head is wound in soft black. Signed.

Fresh and crisp coloring, fine condition.
(Illustrated)

No. 75

No. 76

## KORIUSAI: 1768-1786.

76. A FAMOUS COURTESAN ATTENDED.

Dressed in blue with black chrysanthemum Obi attended by two Kamuro in black and with her Shinzo dressed to harmonize with her own soft silks, she walks at the head of the group—a beautiful stately figure. Signed. Fine condition and beautiful color.

"FOREMOST PATTERNS OF YOUNG LEAF MODELS" SERIES.
(Illustrated)

## SHUNSHO: 1726-1793.

77. THE EARLY RISER. Sm. Square form.

A courtesan with white tied with rose standing by her couch, the andon still alight; but the open door shows daylight, a yellow porch and stone well. Signed. Wormhole and slight damage to corner.

78. THE DEPARTURE. Sm. Square print.

A man in green and lilac wearing a black hat leaving a lady in rose color and lilac seated by a low table writing. Signed.

## UTAMARO: 1753-1806.

79. DIPTYCH: LADIES ENTERTAINED BY DAIKOKU.

The little God dressed as a prosperous Chinaman is leaning over a low pink table, drawing a likeness of himself, several of which are being examined by the five ladies who surround the table; the tone harmonies are shades of plum and purple, tied with blacks, pinks and bronzy brocades.

Fine cond'tion and beautiful color, flesh tones of Daikoku oxidised.

## YEISEN: 1809-1848.

80. A BEAUTY IN A LONG STRIPED CHERRY ROBE.

Barefooted, standing, holding a towel.

81. A GIRL IN BLUE LEANING AGAINST A DOORWAY.

Holding a pipe; the blue inset view shows masts of ships at night. Signed, fine color and good condition.

## YEISHI

82. TIPTYCH: GARDEN SCENE WITH NINE COURTESANS.

They enjoy the setting sun under a huge old gnarled pine tree, as they smoke, talk and read: Yeishi's smoky greys and yellows offset with brocaded obi's and three distinguished notes of black in the Uchikake in each sheet which slips from the shoulders of the beauties in their soft gauffered silks. Signed.

83. TWO GIRLS UNDER A BLUE UMBRELLA. Broadsheet.

A supreme print; the coloring faultless, and the bronze printing of the obi of the taller girl in a key pattern very unusual for this artist. The young girl wears delicate rose color in a small stripe over white, which is tied with black, and carries an open fan. Signed.

FINE CONDITION AND COLORING. 10 x 15, showing slight margin on two sides.

(Illustrated)

No. 83 No. 84

## HOSODA YEISHI: 1782-1818.

His work of charming delicacy and refinement.

84. TWO LADIES WALKING AT NIGHT BY THE SUMIDA RIVER.

A distinguished broadsheet. Two beautifully dressed women in plum color and yellow in thin black stripes, the former holding a lighted globe lantern, walk on the Sumida bank at night. The dark sky and misty blue of the water set off the delicate beauty of line in this fine print. Signed.

Artist's proof condition. Basil Stewart writes: *"Lucky is the collector who comes across one of these prints to-day in all its pristine loveliness.*

(Illustrated)

YEIZAN: 1807-1860.

85. TWO GIRLS IN A GARDEN HAND IN HAND.

They stand under a lattice near a garden full of soft yellow blossoms. The patterns of their robes and the entire background is gauffered, the latter in Chrisanthemums.

Unusually fine example, particularly in the printing of the pale blue hichigata robe.

No. 86

HARUNOBU: 1755-1769.

86. DARUMA IN A BOAT POLED BY A GIRL.

Darmua with a yellow robe of quality like chamois skin drawn over his head and printed in gauffrage gazes at his reflection printed in a subdued shade of yellow. In superb contrast is the rich violet iron-rust glaze of the robe of the standing girl who poles the boat.

Signature: *Suzuki Harunobu.* Date about 1766.

Bought at the Hunter sale with above description. It is well known that Mr. Hunter was very critical, and also that his catalogue was made by an expert; the buyer however not being satisfied about it, it comes up again for the public to pass upon.

(Illustrated)

## KIYONAGA: 1769-1794.

11.

87. A PITIFUL STORY. 10 x 7¼.

A child who seeks her sister, now the mistress of a rich merchant, to tell of their Father's murder, and ask help for revenge. Signed.

Beautiful impression; the child in a blue dress, her sister in gauffered white and violet stand on a yellow foreground, an exquisite note in the peony and pine on the grey wash background.
(Illustrated)

No. 87

3.50

## KUNIYOSHI: 1813-1861.

88. THE SAIL BOAT FROM THE 100 POEMS.

A favorite print in collector's condition and impression; showing the small pink boat with its rowers working hard to escape the bearing down of the large freighter under full sail.

89. TWO BROADSHEETS FROM THE 100 POEMS.

Showing a poet attended, admiring a Water View; the companion print with a Poet in view of Fuji. Fine condition and color. (2)

No. 90

## SHARAKU: 1787-1795.

90. KIRARAYE OR MICA GROUND PRINT.

Actor Bando Hikosaburo as Yuranosuke holding a hexagonal paper lantern of strong black lines, seen at half length on a chocolate silver ground, wearing a robe of brown and pink.

Signature: *Toshusai Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

Rare print but stains have partly marred the face and lantern. (Illustrated)

## SHUNCHO: WORKED 1775-1800.

91. THE VERANDAH LETTER. HASHIRAKAKE.
The well known scene from the Chushingura.
A pillar print in fair condition and a good impression. Signed.

## UTAMARO: 1179-1805.

92. LARGE HEAD: A GIRL IN BLACK WITH A FAN.
One of the well chosen Colonna prints, sold many years ago from a rare catalogue by Prof. Ernest Fenollosa.

93. LARGE HEAD: HINAZURA A FAMOUS BEAUTY.
With head bent forward, she holds a letter; pink robe and gauffered collar. Signed, good color and condition.

94. GIRL GRATING A RADISH.
Her companion preparing the fish. Good lines and silvery mica printing in the collar and dish, but time worn.

95. WIDE PANEL: MOTHER AND SON. 9¼ x 18½.
Attended by a child carrying Plum boughs, the Mother holds the baby high above her head so that he can smell the blossoms. A famous design but mellowed.

## YEISHI: 1872-1818.

96. A SEATED BEAUTY BY YEISHI.
A harmony in yellow and grey; Her grey uchikake is brocaded in delicate single Cherry blossoms, worn over yellow underrobe. Signed, beautiful color and good condition, except a slight streak.

97. CHUSHINGURA. ACT I. 7 x 9½. BY SHUNYEI.
Moronao on his knees offers a love poem to the shrinking Kawoyo, overheard by Wakasanosuke.
Exquisitely fresh and beautiful impression, and in proof condition except for one wormhole near the trees.

## KATSUKAWA SHUNYEI: 1768-1819.

98. CHUSHINGURA ACT VIII. Sq. or Chuban form, 7 x 9¾.
Tonase and Koname, wife and daughter of Honzo walk on the shore road.

An exquisitely fresh impression in beautiful color and gauffrage, offset by the rich black (patterned in yellow waves) of the girl. A wormhole near the pine can be readily treated.

No. 99

## KIYONAGA: 1769-1794.

99. THREE LADIES SERVING SAKE.
Verandah, a girl in green rests on her elbow, smoking, another in lavender, and a standing figure in pink and ivory tied with green. Signed, beautiful color and good condition, some places skilfully stippled.

(Illustrated)

## UTAMARO: 1779-1805.

100. THE LOVERS: HISAMATSU AND OSOME.
Half length; she measures his black and white dotted haori. Very crisp and beautiful color and condition, but trimmed at side, 15 x 8⅜.

## KIKUMARO: 1800-1816.

Pupil of Utamaro

101. A GIRL AND A BEGGAR. Sq. form.
Seen at half length. Good color and condition.

102. A HUNTING PARTY. Broadsheet by Kiyonaga.
Fox, deer and rabbit in flight with men on horseback pursuing with arrows, an attendant blowing a conch-shell horn, and one with a dog on the leash. Good color and condition. Signed.

103. KUNISADA: THE MAN IN BLACK.
Worn over deep blue and lined with rose. A striking figure holding up a large black and yellow umbrella. Signed.

104. KUNIYASU: A COURTESAN IN CEREMONIAL ROBES.
Which almost obscure her two kamuro, passing a lighted Andon near a Cherry Tree. Fine condition and color; of tapestry effect. Signed.

105. KUNIYOSHI: TWILIGHT GIRL CATCHING FIREFLIES.
Her light silks patterned in pale plum color, blown backward like the grasses near which she stands, by the night wind. Signed, fine color and condition.

106. SHUNSHO: ACTOR WITH ROKUBO. Hosoye form.
He carries a drawn sword, and a case for sacred books and mss on his back. Signed.

107. SHUNSHO: ACTOR WITH THE SACRED PEARL.
As a Samurai, dressed in palest green with ecru and violet. Good color and condition.

108. SHUNYEI: ICHIKAWA DANJURO AS A SAMURAI.
Wearing a light green and pink robe in a formal coral and wave design. Fine color and pose.

109. TOYOKUNI I: GEISHA KAME AS FUJI MUSUME.
Wearing a black and rose uchikake and followed by a boy. From the rare series Gion Matsuri Procession, from the Bremen Museum collection.

110. TOYOKUNI: THE COURTESAN IN BLACK.
In the peony Garden, turning to speak to her Kamuro who also wears black and carries a package. (damage by sm. hole in dress.) Signed.

111. PANEL PRINT BY TOYOKUNI.

A tall girl in rose color, with black, putting on a lavender uchikake while directing a boy who is seated at her feet; they are near a Cherry Tree in a bronze jar. A good Toyokuni of fine lines and beautiful color.

112. TOYOKUNI: READING BY LANTERN LIGHT.

A woman seen at half length; the merit of the picture being the printing or superposed darkness outside the rays of the lantern.

113. YEIZAN: PAINTING A FAN.

Two girls seen at half length, effect of white and pink, tied with green, one painting a fan. Good color and fair condition, signed.

114. SUGAKUDO: CHIDORI BIRDS IN SNOWY PINES.

One of the well known winter prints from Sugakudo's four seasons of birds.

## UKIYOYE PAINTING ABOUT 1700: UNSIGNED.

115. WOMAN IN WHITE: Seen half length 9½ x 14.

The white robe in a delicate blue pattern of Wistaria with a few crimson leaves, tied with a Chinese blue obi brocaded in black.

An exceedingly interesting figure, note the expression done with a minimum of brush strokes on the flat Chinese white, and the grace of the hand which holds up a fold of her robe. The looped lacquer-black hair is the period of Matahei.

## HIROSHIGE: 1818-1858.

Two Prints from the Panel Series.

116. GIRL TREADING CLOTH: Panel by Hiroshige. 14 x 5.

A curving blue stream overhung with willow boughs. With the girl and her tub, making a charming design. Rare example.

117. GOTENYAMA CHERRIES. Panel 5 x 14¾.

Beautiful impression of a rare subject.

No. 118

No. 119

## SUGAKUDO

Seven of the choice prints from his "Four Seasons of Birds and Flowers."

118. SPRING: WHITE HAWK PINE AND SUN.
The best known and much liked print from this series.
(Illustrated)

119. FULL MOON AND CHIDORI.
The darting birds fly through flowering reedy grasses.
(Illustrated)

120. PAIR OF QUAIL AND CYCLAMEN.
Beautiful color.

121. SUMMER: POMEGRANATES AND A PAIR OF HAKUTO BIRDS.
The birds, crimson pomegranate blossoms and bursting ripe fruit in a beautiful design.

122. A KINGFISHER AND WILD YELLOW ROSES.
Beautiful color as he perches on an old stump overlooking the misty water.

123. WINTER: THE BULBUL AND RED NANTEN BERRIES.
Which are piled high with snow.

124. WINTER: SNOWY PINE AND A PAIR OF HIYODORI.
Who fluff their gauffered plumage on the boughs and pine needles heaped with snow.

## HIROSHIGE: 1818-1858.

## SIX FINE SUBJECTS FROM THE UPRIGHT SERIES

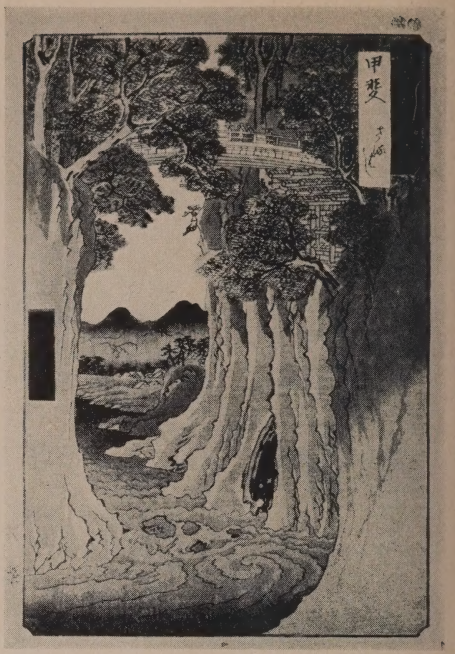
No. 125

No. 126

125. SNOW AT YABUKOJI, ATAGOSHITA.
River walk in thick snow, with birds flying to the Bamboo Trees, their green leaves thick with soft snow. Fine impression, color and condition, with margins.
A favorite print among the snowscenes.

126. CRYPTOMERIA GROVE, IZUMO PROVINCE.
A rarely beautiful printing, of the women under these great Sacred trees, the distant figures melting into the mist.
One of the great mist prints of Japanese Art.
(Illustrated)

No. 127



No. 123

13.

127. IKI PROVINCE UNDER HEAVY SNOW.

A lonely spot, shrouded in snow, viewed from the promontory rising in the foreground. Very fine color, the sky not too dark, the water beautifully blue and snow of great purity, and fine condition except for little stain to lower left.

(Illustrated)

6.

128. THE MONKEY BRIDGE IN KAI PROVINCE.

Kai Saruhashi spanning the Kitsune River swirling far below between yellow and green cliffs, grown with old pines and Autumn maples. Very fine impression and condition with full margins.

(Illustrated)

13.

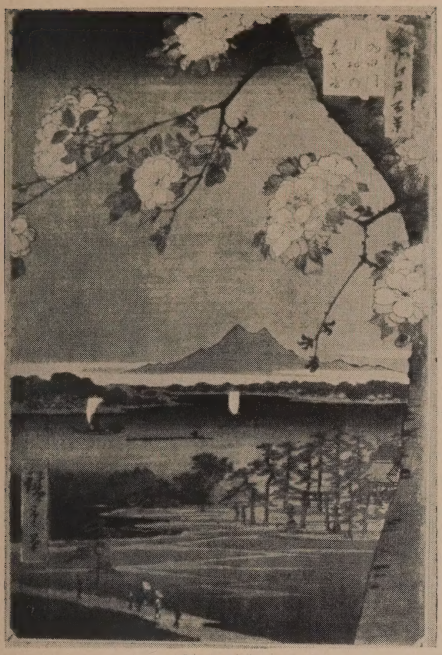
129. THE RAINBOW: SUSHIMI PROVINCE.

Water view, with an almost landlocked bay over which a rainbow arches. A beautiful impression with margins, of a famous and rare design.

15.

130. FLIGHT OF THE WILD GEESE, IYO PROVINCE.

A looped sail in the foreground, and swift across the dark blue clouds in a twilight sky fly the wild geese. Fine impression with small margins.



No. 131

No. 132

## FOUR FINE PRINTS BY HIROSHIGE

131. SUIJIN CHERRY BLOSSOMS ON THE SUMIDA.

The great branches of sweet blossoms seen from across the blue lake with white sails.

An impression of exceptional quality with margins.

(Illustrated)

50

132. SNOW PRINT: KIBA FUNAKAWA.

Heavy snow from a dark sky on the Timber yard, seen by the man under the yellow umbrella. Very fine copy with margins and without the blue streak that ruins most of these impressions.

(Illustrated)

133. IRIS GARDENS AT HORIKIRI.

Twilight rosy sky seen through the large blooms in the foreground. Extremely decorative. Fine condition with full margins.

No. 134

134. THICK SNOW AT FUJIKAWA.

Upright Tokaido series; a hillside village street, backed by rounded mountains all soft in the falling snow.

Reproduced by Ficke in his "Chats." A VERY FINE IMPRESSION WITH FULL MARGINS.

(Illustrated)

# FORTY-ONE PRINTS, PROPERTY of DR. O. N. ORLOW

Sold by Order of Marshal Charles Jacobs.

## HIROSHIGE: 1818-1858.

135. SPRING AT GOTENYAMA.
One of the "Four Seasons, Yedo Meisho" and one of Hiroshige's most charming compositions. Panel print. Signed.

136. RAINING HARD AT HOKI.
The distant round Oyama Mountain veiled in mist. Signed three margins.

137. KAI MONKEY BRIDGE.
A swift whirling stream is seen at the foot of yellow cliffs by the travellers viewing Maples in autumn. Signed.
Fine impression with margins.

138. ASAMA VOLCANO.
Fine original coloring. Signed, margins.

139. AOYAMA FESTIVAL MOON, PROVINCE OF TOTO.
Signed, margins.

140. BROCADE BRIDGE.
Iwakuni Kintai Bashi, or Snow in the Province of Suto. Fine impression. Signed, margins.

141. MONKEY GORGE AT IKAO and Waterfall, Jio Shu Province.
Signed margins.

142. GOGEN SHRINE AT IZU.
Lovely coloring and fine condition. Signed, margins.

143. KAGO WATASHI, HIDA PROVINCE.
Basket bridge over the cliffs. Signed, margins.
Rare. Fine impression.

144. MAIKO BEACH, PROVINCE OF BANSHU.
Three ragged old pines on the shore; low tide. Signed, margins.

145. BEACH AT MATSUCHIMA, the place of many Islands in Otsu Province.
A fine Water View. Signed, margins.

146. MIYAGAWA FERRY BOATS, PROVINCE OF ISE.
Signed, margins.

147. MASHIRI, PROVINCE OF OMI.
Steep grey path on the green hill, with water view to left. Signed, margins.

148. NOKOGIRI YAMA, PROVINCE OF BOSHIU.
Signed, margins.
Noted for the great rocks As "Buddha" and an "Eagle."

149. PROCESSION ON TOKAIDO ROAD.
The scene dominated by a Giant Fuji, with blue and pink fog curling round the base. Signed, margins.

150. YODO GIOKU YEI: URAMI WATERFALL AT NIKKO.
Beautifully printed. Signed. Sq. print.

151. ASHIDA BY HIROSHIGE.
The curious "one color block" hill print of this series. Signed.

152. HORSES FEEDING AT CHIRIU FAIR.
Clearly printed and not too dark. Margins, signed.

153. FUJISAWA WITH YUGIOJI TEMPLE.
First issue and a fine copy with margins of a good bridge print. Signed.

154. FUJIKADA. Daimio's Cortege on the highway in the early mist.
Good impression with good blues and orange. Signed, margins.

155. HIRATSUKA.
A variation in coloring with the round mountain shaded in blue-green and grey.

156. ISHAYAKUSHI.
A well balanced landscape. Signed margins.

157. KEISHI, TOKAIDO BRIDGE.
Fine coloring of deep reds and shaded blue-greens. Signed, margins. Publisher: Hoyeido.

158. MINAKUCHI.
Women drying Gourds. Signed, margins.

159. MAISAKA.
Slight variation in printing and having margins.

160. OKASAKI.
Well printed impression of this long bridge print with the foreground in primrose yellow. Signed.

161. HUNOBIKI WATERFALL IN SESHU PROVINCE.
An unusually interesting composition. Signed. Publisher: Fujihiko.

162. ASAKUSA KINRIUZAN.
The red and blue Temple rising from dark trees in Cherry time. Signed, margins. Publisher: Marujin.

163. ASAKUSA YAMA IN CHERRY SEASON.
Signed, margins. Publisher: Kikakudo.

164. ATAGOYAMA.
Night scene, with approach under the Torii up the long flight of steps to balcony hung with tiny orange lanterns. Signed, margins. Publisher: Fujikei.

165. KAI ANGI TEMPLE.
Water view and travellers maple viewing. Signed, margins. Publisher: Sanoki.

166. MAPLE TREES AT KAI AN TEMPLE.
Signed, margins. Publishe: Kikakudo.

167. RISING SUN ON SUSAKI SNOW.
A very fine composition. Signed, margins. Publisher: Sanoki.

168. MIYANO SHITA.
Rich coloring in peacock greens and blues with pale grey-yellow. Signed, margins. Publisher: Sanoki.

169. ASHI NO YU.
A charming print of fresh Bamboo green and pale yellow. Signed, margins. Publisher: Izumi Ichi.

170. SHIBA NO MATSU PINE ON THE ASAKUSA RIVER.
Signed, margins, famous shadow print.

171. SUNA MURA VILLAGE, HACHIMAN TEMPLE, TORII.
Fine composition and delicate coloring in greens and blues. Signed, margins.

172. GOTENYAMA FROM THE OBLONG YEDO MESIHO.
Signed Shigenobu. (Hiroshige II.) Margins.

173. OCHAII BRIDGE AT MINO.
By the second Hiroshige. Green rain print. Signed, margins.

174. WATERFALL.
Signed Nidai (second) Hiroshige. Seshu Nunobiki Falls. Signed, margins. Publisher: Uoyei.
Very fine original impression and coloring.

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175. HASUI: SUMMER DUSK AT IKAO.
Very skilful treatment of the twilight blues in the dark foliage. Signed, margins.

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## SHUNRO-HOKUSAI.

176. NIKAWA FESTIVAL: CHUBAN FORM, 6¼ x 8⅝.
Two ladies and attendants watch a dancer.
Signed, good color and condition.

177. "36 VIEWS OF FUJI.": HOKUSAI.
Fuji seen from the Temple Roof. Fine blue in this print. Signed in blue.

178. ICHIYUSAI HOEN: Tokiwa fleeing in the snow.

## KUNIYOSHI: 1798-1861.

179. KUNIYOSHI'S GREAT CURLING WAVE PRINT.
From the "Hundred Poems," or Minamoto no Shigeuki.
Showing Kuniyoshi s mastery of color in the superb blue-green and black of the beating white capped spray; Mt. Fuji in the distance raises a white crest from a storm cloud at the base. Signed, margins. EXCESSIVELY RARE.

180. WILD BOAR INCENSE BURNER, With Wreathing Smoke.
A beautiful and unusual print. A girl with a robe of deep blue and grey butterflies, tied with long velvety black carrying the incense burner.

No. 183

181. A GIRL AMUSING HERSELF WITH A PUPPY.
She is watching the puppy's struggles to throw off the paper from his head.

182. KUNISADA: THE VELVET OBI.
A woman standing with a towel, her rose and black robes tied with velvety black. Signed.

183. HIROSHIGE: MISHIMA MIST: "Hoyeido Tokaido."
A fine blue impression of this famous misty morning print, with full margins, corners rubbed.
(Illustrated)

184. SHINSHU SARASHINA TAGOTO NO TSUKI.
Mountain Inns built on the edge of a precipitous cliff, seen on a night when the moon is full. Signed, Hiroshige.

185. FUSHIMI BY HIROSHIGE.
The great Cryptomeria Tree, the "Traveller's Halting Place." Signed, margins.

186. MUROTSU SNOW, PROVINCE OF BANSHU.
Fine clear printing of this famous Snow landscape. Signed by Hiroshige.

187. TAKANAWA BEACH, TOTO PROVINCE.
With the people gazing at arriving visitors from Holland. Very fine copy, signed, margins.

188. JULY: "FIVE CEREMONIAL MONTH SERIES."
Rare figure print of a Girl with ornaments symbolical of the month. Beautiful color and condition. Signed.

189. HIROSHIGE: BIRD AND FLOWER PANEL.
Blue tones; a little bird hanging head down on a wistaria tendril.

190. KUNICHIKA: TRIPTYCH: THREE LARGE HEADS.
Two men and a woman on a midnight blue background. Fine condition and color with margins.

Kunichika's work is recognized as powerful and collectors are beginning to secure his work in good condition.

## KUNISADA.

191. A GEISHA PUSHING THROUGH THE PINK DOORWAY.
Unusual subject and good color and condition.

192. BLOWING UP THE FIRE.
A lady stands by a black screen, with green kimono hanging from it, while the maid blows on the coals in the yellow hibachi.

193. A GEISHA POWDERING HER FACE.
Standing by a pile of green cushions, and with aid of a black framed mirror and a towel she is finishing her dressing.

194. A LADY IN PURPLE WITH BLACK HEAD DRESS.
Standing at the foot of stairs near a green hill.

195. DIPTYCH: TWO MEN ON A PINK BALCONY.
Splendid blue and white kiri crest in the robe of the seated man; his crouching companion in pale rose color and black.

196. TRIPTYCH: CHRYSANTHEMUM GARDEN.
Unusually beautiful example; three girls watching butterflies; with huge clusters of Chrysanthemums in the background so large that they completely overshadow the girls.

197. TRIPTYCH: THREE GIRLS AT NIGHT.
Large Cherry tree and blue river forms the background.

KUNITERU: 1830-1874.

198. MOONLIT BALCONY WITH TWO FIGURES.
Lady offering sake to a man standing by a fan-shaped Andon.

KUNIYOSHI: 1788-1861.

199. YOUNG GIRL HUNTING FIREFLIES.
The Hagi blossoms show black against the garden and blue stream.

200. FEEDING THE CHICKENS.
A maid in blue tied with black of rich quality hanging up towels in tones of blue all with various seals and characters; chickens, pigeons and geese feeding at her feet. Fine color and good condition. Signed.

SHUNTEI: 1796-1819.

201. TEA HOUSE ENTRANCE AND GROUP.
A maid with tea at the entrance, and just entering a man with a girl, stopping to speak with another traveller.

TOYOKUNI: 1788-1825.

202. A DISTINGUISHED TOYOKUNI.
Two courtesans coming from the bath; one in a checked robe tied with pink; one in grey and lavender tied with gauff red white.

203. TWO MEN OF MAGNIFICENT PROPORTIONS.
In fine green and single tone of blue; one raising on high a black sake kettle.

204. ACTOR IN LONG NABAKAME TROUSERS.
Beautiful color scheme in ecru, pale lavender and rose patterned in white arrows. One of the fine men's pictures done by Toyokuni.

205. TWO LADIES AND A CHILD WITH A TOY.
They stand near a black well under a pine by a large red house with steep green roof. Very long, graceful lines; the robes in blue hair-line stripes and violet oven green.

206. A MAN IN BLACK AND GREY.
Under Maple boughs, he holds a closed fan.

207. A MAN STRUGGLING WITH A STORM ON THE SHORE.
Beating rain, and rolling high white waves; the printing and color very crisp and clear.

208. A GEISHA DRESSING.
Standing before a mirror adjusting the many folds of her butterfly silk, the over dress of grey with flaming pattern.

209. DIPTYCH: GIRLS PLAYING AS WRESTLERS.
Moonlight verendah, summer and the half clothed girls showing the violent exertion they have been through.

UTAMARO: 1753-1803.

210. SUMMER: GIRLS GATHERING SEAWEED.
Spring: Girl with platter of fish. Quarter-block color prints in fine condition. (2)

YEIZAN: 1800-1829.

211. RARE DIPTYCH: TEMPLE FESTIVAL.
The Guardians in pink and green, lighted by great pink and black globe lanterns, form the background for a throng of people, the color scheme held by the central figure in rich black. Signed.

212. TWO FIGURE PRINT.
A Geisha and a maid who carries a lantern turning to look back. Lovely colors with fine use of black.

213. A GROUP ON THE SHORE.

Scarce three-figure print by this artist. A man in black over grey with two ladies.

## SURIMONO.

214. EXCESSIVELY RARE SIX SHEET SURIMONO.

Six great Chinese warriors in armor, etc., gauffrage, color and slight gold and silver.

Note particularly the fine quality and printing of the black, the clearness exquisite precision of the printing of the features, noticeably the eyes, etc.

215. SHINSAI SURIMONO.

War hat and Masque, with fan. Silver, color and gauffrage.

216. SHINSAI SURIMONO.

Uba and Jo in delicate colors silver and gauffrage, with a long poem.

217. SURIMONO BY SHINSAI.

A monkey with a black hat and a plaid coat patterned in gold carrying prayer records (in silver.)
Fine condition and scarce.

218. SURIMONO BY SHINSAI.

A red lacquer box (orange-red) patterned in silver; with a bronze sake pot. Beautiful color.

219. SURIMONO BY SHINSAI.

War trophies, one a beautiful coiled dragon, printed in silver, color and gauffrage.

220. HOKUSAI: COURT LADY OHIME WATCHING THE SPIDER.

Japan's great silk industry is said to have come from this thoughtful lady. Beautiful color and good condition.

221. HOKUSAI: SURIMONO. LUNCHEON PARTY IN SPRING.

A man and two ladies group round the Hibachi and trays of lunch; outside the Plum buds are pink although it snows. Fine color and condition.

2.

222. SURIMONO BY GAKUTEI.
Warrior in full armor. Night. Splendid embossed printing in silver, blue and black.

1.

223. YEISEN SURIMONO.
War helmet, a drum and sticks in beautiful gold, silver and color, with gauffered Cherry blossoms, symbol of Victory.

224. FINE SURIMONO BY KEISAI.
A black wide tripod jar with gold and blue water in which are branches of pink coral. Fine surimono in fine condition.

## UTAMARO: 1754-1806.

37.50

225. SEIRO YUKUN AWASE KAGAMI.
"A mirror comparing the Courtesans of the Teahouses." A print from the set of double portraits, half length and bust of two famous courtesans, of which only seven are known. Kurth records but two. Signed.
Fine condition and beautiful color, but slightly trimmed at top.

6.50

226. A COURTESAN AND HER KAMURO.
She wears a black uchikake over her rose colored silk, her smooth black hair piled high with yellow combs. Slight stain to side and trimmed a little.

The Adams-Payne Printing Service, Inc., 313-317 West Thirty-seventh Street, New York City

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# SEASON 1922-23

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